The Major Musical Journal.

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...CONTENTS...

Editorial.
The Popular Song, *Verse.* Joe Lincoln.
Miss Ada Claudia Rogers. (Half-tone.)
The Mandolin Orchestra, by Thos. J. Armstrong.
The American Banjo, by Jessie Delane.
Sensible Miss! *Verse.* Will D. Moyer.
Wash Your Hands, by F. L. Keates.
Reviews.
New Music.
"Grace Notes," by Capriccio.
Personal Paragraphs.
Business Reminders.

MUSIC.

The Major March, m. and g. g., Edw. T. Matthews.
"Humoresque," 2 banjos. John W. Grant.

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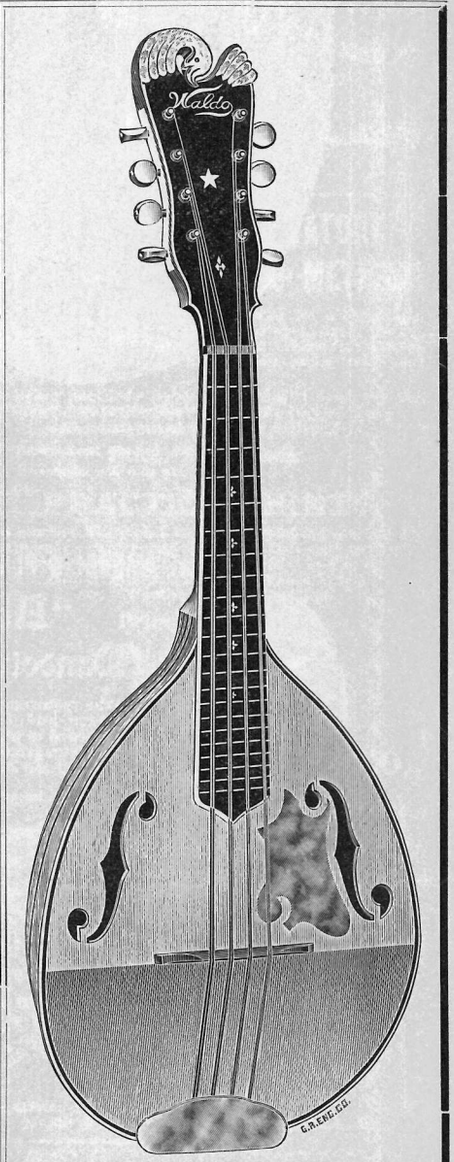

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THE MAJOR

VOL. I. SAGINAW. MICH., FEB., 1899. No. 4.

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MISS ADA CLAUDIA ROGERS.

THE MAJOR

A magazine for all grades of Banjo, Mandolin and Guitar players.

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Reports and news of all kinds solicited. Articles welcomed and inserted, if of interest. We do not hold ourselves responsible for the opinions of contributors. All matter must reach us by the 24th of the month.

EDITORIAL

Prize Competition Results.

The prize competition announced in our November issue was entered into with zest by our literary readers. Out of thirteen lengthy articles sent in, five extra good ones were chosen by us, and we then proceeded to decide which was the most striking, enlightening, and at the same time, well written one. Four of them were almost equal, but on closer examination it was decided that two of them scored a few points over the rest, and the judges unanimously agreed that it was an even "tie." Their good points totalled, they came out equal, and in justice to both it was thought fair to divide the award. We hope that the winners will not disapprove of this arrangement. The successful ones are:

"The American Banjo," by Miss Jessie Delane.

"The Mandolin, Guitar and Banjo; Their Honorable Lineage," by John A. Foote.

The following are deserving of high praise:

"Mandolins and Where They Grow," by Miss H. Mabel Mann.

"The Points of a Good Guitar," by J. C. McClellan.

"The Banjo Tremolo Scientifically Discussed," by Curt C. Andrus.

"The Mandolin As a Solo Instrument," by Will D. Moyer.

Also, an amusing story, illustrated by two clever sketches, "The Abatement of the Rising Sun Roarers," by Colin MacAlpin.

The last one was good, but handicapped by the fact that articles only were eligible. We are aware that the writers did not compete for pecuniary reasons, but more in a spirit of competition, and we are pleased to find that there is so much healthy rivalry in the air.

We're All Right!

The Banjo, Mandolin and Guitar public has become so used to the bi-monthly journal, that when THE MAJOR appeared, predictions were rife that we could not keep up its style, and some actually feared that we would "go broke" in three months if we attempted to improve. After so much evidence of the bad state of things in our particular sphere, it is agreeably surprising that we have received such phenomenal support. We think "*phenomenal*" the only word that describes it. There are many, we know, who, having learned a lesson in the past, are waiting to see if we are a "sure thing" before sending us their subscriptions, articles, compositions and sketches, and to these ladies and gentlemen we give the assurance that THE MAJOR has "come to stay." The support already accorded has been remarkable, and for this I suppose we must thank the bright, artistic style of the journal—a style hitherto unequalled, we are told, by any similar class of publication. Well, THE MAJOR has ambitions. But we will not even whisper what they are now. Suffice it to say that they are BIG. As for the idea that THE MAJOR cannot sustain its bright attractiveness—take our advice—dismiss it. The question is, will you give us your support? No, no, not merely 2,000 or 3,000 of you. That is not a fair proportion. We want 20,000 of you, my friends. I suspect that some of you are smiling now. But what is 20,000? A little over a third of your number. New York City alone has 2,500 teachers and players, to which please add numerous pupils. What's the good of prating about recognition among the "powers that be" unless you have a journal that will represent you without injuring your interests by its cheapness? The chance is with you, now, to make THE MAJOR the equal of any kind of musical magazine published. The cost to each of you is but a few cents yearly.

Now that you have an inkling of what we are aiming at, let us see what you can do for the good cause. Every little helps.

An Alteration. Owing to an accident to one of the plates of the "German Patrol" which was announced to appear in this number, we are compelled to replace it with a banjo duet, "HUMORESQUE," by a very praiseworthy composer, Jno. W. Grant, of New Glasgow, Nova Scotia.

Mr. N. S. Lagatree, having had numerous requests for his photograph, has now laid in a supply, and will be pleased to mail one to anyone on receipt of stamp.

THE POPULAR SONG.

BY JOE LINCOLN.

I never was naturally vicious,
My spirit was lamb-like and mild;
I never was bad or malicious,
I loved with the trust of a child.
But hate now my bosom is burning,
And all through my being I long
To get a good thump at the head of the chump
Who wrote the new popular song.
The orchestra plays it,
The German band brays it,
'Tis sung on the platform and stage;
All over the city
They're chanting the ditty,—
At summer resorts it's the rage;
The drum corps, it beats it,
The echo repeats it,
The bass-drummer brings it out strong,
And we speak and we talk
And we dance and we walk
To the notes of that popular song.

Its measures are haunting my dreaming;
I rise at the breakfast-bell's call
To hear the new chambermaid screaming
The chorus aloud in the hall.
The landlady's daughter's piano
Is helping the concert along,
And my molars I break on the tenderloin steak
As I chew to that popular song.
The bone-player clicks it,
The banjoist picks it,
It livens the clog-dancer's heels;
The bass-viol moans it,
The bagpiper drones it,—
They play it for waltzes and reels.
I shall not mind quitting
The earthly, and flitting
Away 'mid the heavenly throng,
If the mourners who come
To my grave do not hum
That horrible popular song.

MISS ADA CLAUDIA ROGERS.

GRAND RAPIDS, MICH.

The photograph which beautifies our front page this month is that of Miss Ada Claudia Rogers, of Grand Rapids, Mich., the pretty and highly popular mandolinist and instructor. The picture shows the charming young lady in her Russian Court Orchestra costume, which is highly becoming to her. Ecomiums have been showered upon her by many notable critics. Mr. Joseph Keppler, founder and editor of *Puck*, was delighted with her playing, as was Mr. Harrison, editor of the *New York Dramatic Mirror*. As an instructor on the mandolin Miss Rogers is unexcelled, and she meets with much gratifying success in that capacity. As a soloist she is indeed a "star." She has entertained the musical societies of nearly every city in the country, and the press is unanimous in pronouncing her a most remarkable performer on the mandolin. She is an artist of the first water, and won the championship medal in Boston some time ago as the best lady contestant.

Miss Rogers produces a wonderfully pure musical tone from the instrument, and particularly in this respect she cannot be excelled. Speaking of the clever lady's personality, one glance at her lips tells us of her amiability, and her eyes betray her vivaciousness. More need not be said. The eloquence of the photograph is sufficient. It is a gem.

Among the innumerable engagements may be mentioned those of soloist with the Danko Gabor Hungarian Band at Eden Musee, New York; Russian Court Orchestra, Madison Square Garden; Hand's Hungarian Band, Masonic Temple, Chicago.

Miss Rogers is a favorite with all who have known her, her refinements, her accomplishments and her natural sincerity winning a place in the hearts of all. We must join our voices in wishing her endless success, for she has worked hard and conscientiously in the pursuit of a definite artistic end, and there is much honor due to her for the way in which she has made for herself an admirable and enduring reputation.

DON'T FORGET.

Henceforth, anyone who will send us five yearly subscriptions to THE MAJOR will have the journal sent to their own address free for one year. Those who send us ten subscriptions may either have THE MAJOR sent free for two years, or for only one year and retain ten cents as commission from each of the additional subscriptions.

Written for THE MAJOR.

The Mandolin Orchestra.

ITS COMPOSITION, CAPABILITIES AND QUALIFICATIONS FOR ENSEMBLE PLAYING.

With Numerous Examples Showing the Best Method of Writing for Mandola and Mandocello.

By THOMAS J. ARMSTRONG.

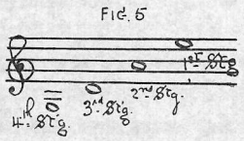
CHAPTER II.

THE MANDOLIN—ITS CAPACITY AND TONE FEATURES.

Before speaking of the various results obtainable from the mandolin alone, it will be needful to explain its compass, and the peculiar features which it presents.

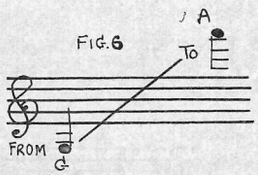
The mandolin has eight strings, or to speak more exactly, four double strings. Each double string being a pair of steel wire strings tuned in unison, it is generally spoken of as one string. This instrument is tuned similar to the violin, in fifths (fig. 5):

FIG. 5



In writing for this instrument, its compass and general employment can be regarded the same as the violin. Its compass, including all the semitones, is as shown in fig. 6.

FIG. 6



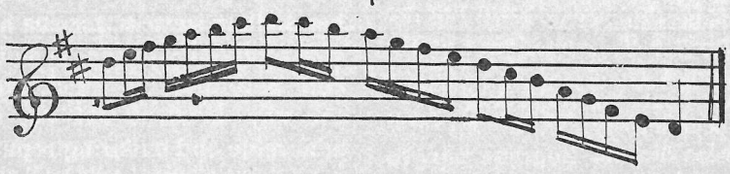
* The 22 fret mandolin, for solo playing, can take high D above the A just shown.

Instead of being vibrated with a bow the strings are picked with a small piece of ivory or tortoise shell, called a *plectrum*. All instruments of the mandolin class use the plectrum instead of a bow, and it is from this cause that it has a mode of phrazing totally different from instruments played with a bow.

All kinds of scale passages are practicable on the mandolin, but chromatic scales are much more difficult than diatonic.

This, for example, is very easy (see fig. 7).

FIG. 7.



* *The WALDO Mandolins have this advantage.*

Fig. 8, however, is so difficult, owing to the sudden change of position, that its correct intonation would be almost impossible.

Sudden changes from low notes to extremely high ones should be avoided. For ordinary purposes it will be safer not to go beyond F (fourth space in leger lines above), or at the most G (fourth leger line above), and even with these notes the student will do well to remember that they are best approached gradually, and not with an abrupt change of position.

In a general way it may be said that writing parts for the mandolin offers no serious difficulties as long as the arranger keeps within its compass; but a knowledge of the theory of positions on the instrument will enable him to write with more freedom. Here the reader will be detained for a moment in order to observe the customary order of left-hand fingering.

The first position is that in which the hand is placed on the finger-board, close to the nut. When in that position the fingers stop the strings in such a way as to take, on each string, four notes of the scale leading up to the same note produced by the next open string above, as shown in fig. 9.

In fig. 9, 0 signifies the open string (not pressed by the fingers) and 1, 2, 3, 4 show the fingering for left hand. It will be seen that these notes, as shown in fig. 10, can be played in two

ways, either as open or as stopped notes, a point which it will be useful to remember.

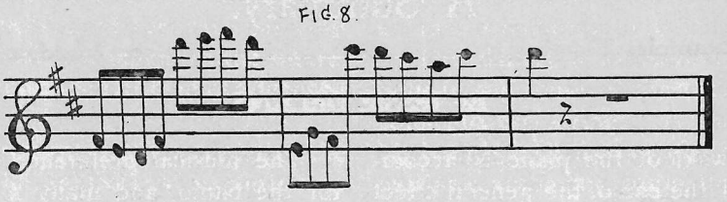
In writing for a soloist, many things are admissable which would be inexpedient for the mandolin orchestra. Many passages of double notes, and other difficulties, are allowable in a piece written to "show off," but when arranging for the mandolin orchestra it is well to select passages and chords that offer the least technical difficulties.

Chords of two, three and four notes can, with some exceptions, be played upon the mandolin, but there are some impossible combinations, besides others that are too difficult for club use.

All double notes lower than D (first space below staff), as shown in fig. 11, cannot be taken on a single mandolin, because both notes can only be played on the fourth string.

In double notes it is possible to make all seconds, thirds (major or minor), fourths, fifths,

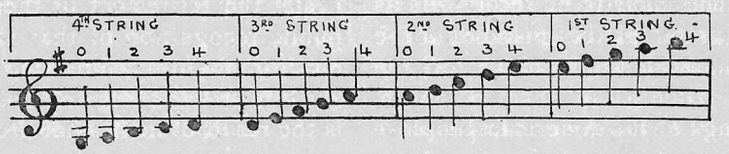
FIG. 8.



sixths, sevenths and octaves, providing both notes are not lower than the D string.

Chords of two notes are very effective for second mandolin, but it will be prudent to use chiefly those to be found in the first position. Those shown in fig. 12 are perfectly safe and easy.

FIG. 9



Chords like D *natural* and F *natural*, when written in the first position (on the lower strings), are more easily taken when preceded by one letter of the chord, D or F.

FIG. 10

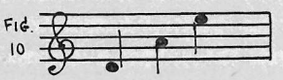


FIG. 11.

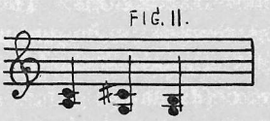
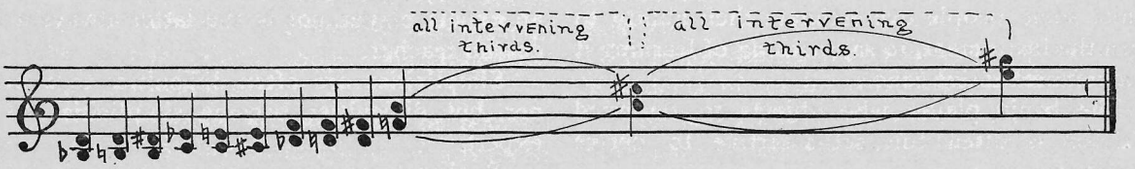


FIG. 12



(To be Continued.)

From the *Troubadour*.

REVERIE.

My beloved banjo!
Round thee mem'ry clings!
Speak to me of one who once
Lightly touched thy strings;
One now gone, though ever
In my heart shall be:—
My own one, who loved but—
You and me.

'Twas thy voice that wakened
Love within my heart—
Made the world a paradise
Of which thou wert a part.
In those happy moments,
My world was us three.
One was taken, leaving—
You and me.

Speak, beloved banjo!
Speak of that dear one!
One who lingered with me
In the setting sun.
When our hearts were beating
In Love's dulcet key,
Its sweet tale was told through
You and me. —ARTHUR KING.

Written for THE MAJOR.

The American Banjo.

A Summary.

By JESSIE DELANE.

When a Paderewski of the piano is accompanying a master of the banjo, the general effect might cause the criticism of some critics to be criticised.

The most sanguine enthusiast does not claim that the banjo is an ideal instrument; nevertheless, the fact is indisputable that despite its want of adequate carrying qualities it is sufficiently advanced in its musical *status* to be recognized as the only string interpreter of the melodies of the American people in their captivations of the popular heart.

The old-time songs of the American people—so endearing in their sweet memories—are interpreted by the banjo with a pathos that has served to make the popularity of the banjo. Tears can succeed laughter and laughter can follow tears in a banjo master's witchery over the strings.

The merits of ideal banjo music need genius to demonstrate their fascinations. The banjo is an exceptional instrument in its unique music, and the player who comprehensively commands its strings is also exceptional.

It is not what some people know about the banjo, but what they do not know, that fails to give consideration to their criticism of the instrument. Criticism of the banjo is sometimes based upon a superfluity of satirical talent with a *modicum* of musical knowledge.

In underestimating the musical value of the banjo, some people overestimate their ability to learn the instrument, to say nothing of learning it in a comprehensive sense.

The banjo player who objects to deserved criticism is often too self-assertive to derive benefit from it.

The more the banjo is criticised the more some people want to learn it.

Great as are its possibilities of evolution to a higher harmonical plane—distinctive as are its sound effects—unique as is its type—representative as is its character—no string instrument has been criticised with less discriminating justice and more of obvious prejudice, based upon ignorance of its musical merits, than the banjo.

Banjoists who are their own critics show precaution instead of impulsiveness in the pursuit of their art.

The musical preference of American girls is for the banjo, and many a fireside is inspirited during winter evenings by the lively music of its strings. A banjo in every house is what the future has in store for us.

It is only just to frankly state that there are many charming American ladies and gentlemen who play the banjo with artistic skill, but who prefer the retirement of their home lives to any public recognition of that skill, some possessing musical abilities embracing other instruments, and whose knowledge of music in a general sense is the result of instruction from the most qualified masters.

The necessity of standing and the position required in holding the violin are sometimes objections to learning it in preference to the banjo, mandolin or guitar.

Educational schools for young women in New York City which less than ten years ago employed no banjo, mandolin or guitar teachers, now find the latter a necessity of the musical times.

Competent teachers are the trusty guides to the achievement of banjo fame. Attempts to learn the banjo without a teacher have only been exceptionally successful. The difficulties in learning the banjo, in a comprehensive sense, vanish before talent that is based upon perseverance.

A successful banjo teacher is not necessarily an expert player, nor is the latter always a successful teacher.

Simplicities are often difficulties to a beginner, but difficulties become simplicities to the expert.

Banjo talents are sometimes shown in a burst of brilliant effort that leads to enduring success.

The eyes of banjo enthusiasts are ever gazing into the future for results in unique effects, and their skilled hands vibrate the strings to ecstacy in the happy moments of their dreamings of ideal possibilities with reference to their favorite instrument. Criticism does not concede that the banjo can be given additional carrying results without sacrificing its typical character in a change so radical as to suggest a banjo in name but not a banjo in fact. The individual who should solve the problem of giving greater carry-

ing effects to the banjo would realize a fortune were success to reward efforts based upon a change that was independent of enlarged circumference or of lengthened neck.

Enthusiasts would regard any comparison of the banjo of today with the necessity involved in the solution of the problem of adequate carrying capacities for the ideal instrument of the future, as representing circumscribed instead of advanced thought.

All musical instruments—not excepting the banjo—have been the subjects of evolution to a greater or less extent.

The more a banjo is made a specialty, the more its secrets are learned.

In the multiplicity of types of banjos, there is resultantly to be found contrasting differences of sound effects. The banjo is the most unique in its sound effects, the mandolin the sweetest, the guitar the softest.

The banjo is most melodious in its own praise. Its carrying qualities are especially brought out by retaining the vibration of the strings.

The banjo is an unsolved musical problem to minds that are incredulous as to its melodious worth.

Accessories should not detract from the typical requirements of the instrument in all of the charm of their unique merits.

Banjos are as diversified in their comparative degrees of merit as is vibration upon them.

If the most significant evidence of vocal evolution has been shown in the startling stride towards its climax in the exceptional genius of Wagner, the next revelation in evolution will be found in the string sense of advanced musical knowledge, having taught the hands of inventive skill to play upon the strings of the ideal banjo. All musical intentions, in a generally advanced sense, reflect aspirations toward ideal realizations in banjo art. Idealism is generally synonymous with the genius which shows comprehensive knowledge of the banjo.

The acme in banjo art can never be reached unless sought by the inspirations of advanced thought.

Great enthusiasm for their art assists some banjo players to surmount obstacles that would impede conservative musical thought.

Destiny is always ready to lead a banjoist on to fame whose eyes look into those of an encouraging fate.

The path to banjo fame is invitingly open after the ordeal of criticism has been successfully passed.

Inspiration to banjo skill is based upon intuitive judgment.

No banjo beginner is sufficiently persistent to know the destiny which awaits him in a musical sense.

As much evidence of genius can be shown in playing the banjo as in playing the violin.

No effort is too great to win success in banjo art that is enduring in its fame.

The darkey is associated with banjo playing only in the sense of the burlesque that adds the comic to the strings. A dwarf playing upon a big banjo—a Chinaman blacking up for a darkey part—an automatic banjo that does not stop to rest when it should do so—some musical critics who do more thinking and less writing—the individual who pays practically nothing to be taught the banjo in five lessons—are among significant sarcasms with amusing features.

The humorous in banjo composition is fast drifting from the coarse droll in darkey characteristics and songs to the realistic in a refined sense.

The typical in a banjo composition should never be made indistinctive by too many ambitious effects on a player's part.

The fascinations that are inseparable from all ideal banjo melodies owe their origin to those improvements by Converse that suggest the distinction between the banjo of minstrel times and the instrument of today.

Existing stroke methods are not the evidence of the primitive music of the banjo.

Unassuming banjo merit is instinctively admired by a critical audience.

In the category of the exceptional is to be found the banjo genius that commands the highest critical applause.

The complicated tremolo in banjo playing is significant of exceptional digital skill.

A master's brilliant movements on the harmonics of the banjo are a revelation of the fascinating diversifications caused by distinctive *technique*.

It is not always the extent of a *repertoire* that is evidence of comprehensive banjo knowledge.

The banjo knows more about the abilities of some players than they may think it does.

Banjo enthusiasts will never be satisfied with any estimate of the merits of the instrument that is not inseparable from an ideal standard representing the unattainable in their art.

(To be Continued.)

SENSIBLE MISS!

A maiden who used our Banjeau,
Had a teacher who didn't; and seau,
When he wanted to kiss,
The dear little miss
Said "*Nit!* You don't use the *Waldeau!*"
(Served him right.) —*Will D. Moyer.*

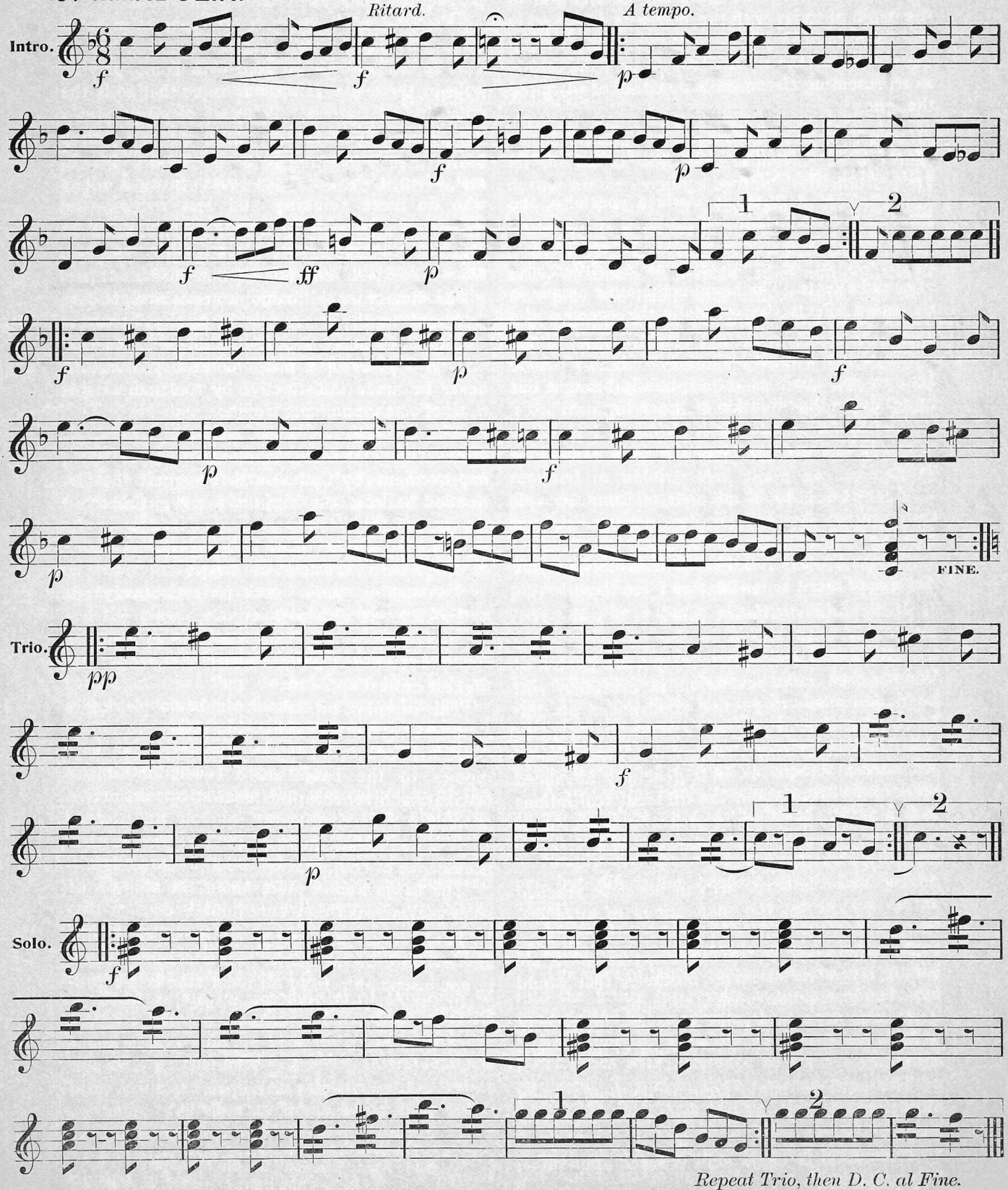
Respectfully dedicated to my esteemed friend and teacher, C. S Mattison.

THE "MAJOR" MARCH.

TWO-STEP.

1ST MANDOLIN.

EDWARD T. MATTHEWS.



Repeat Trio, then D. C. al Fine.

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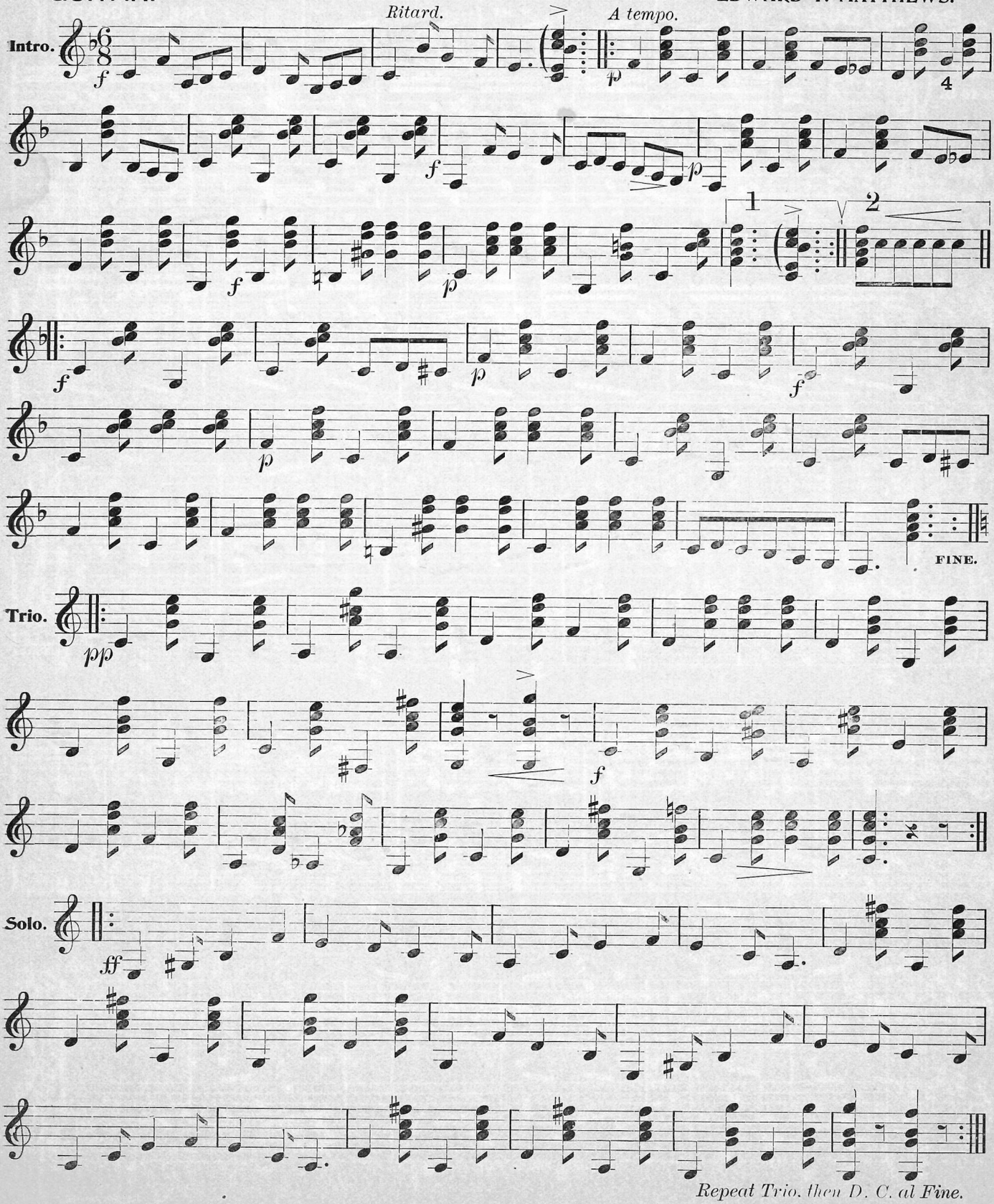
THE "MAJOR" MARCH.

TWO-STEP.

GUITAR.

EDWARD T. MATTHEWS.

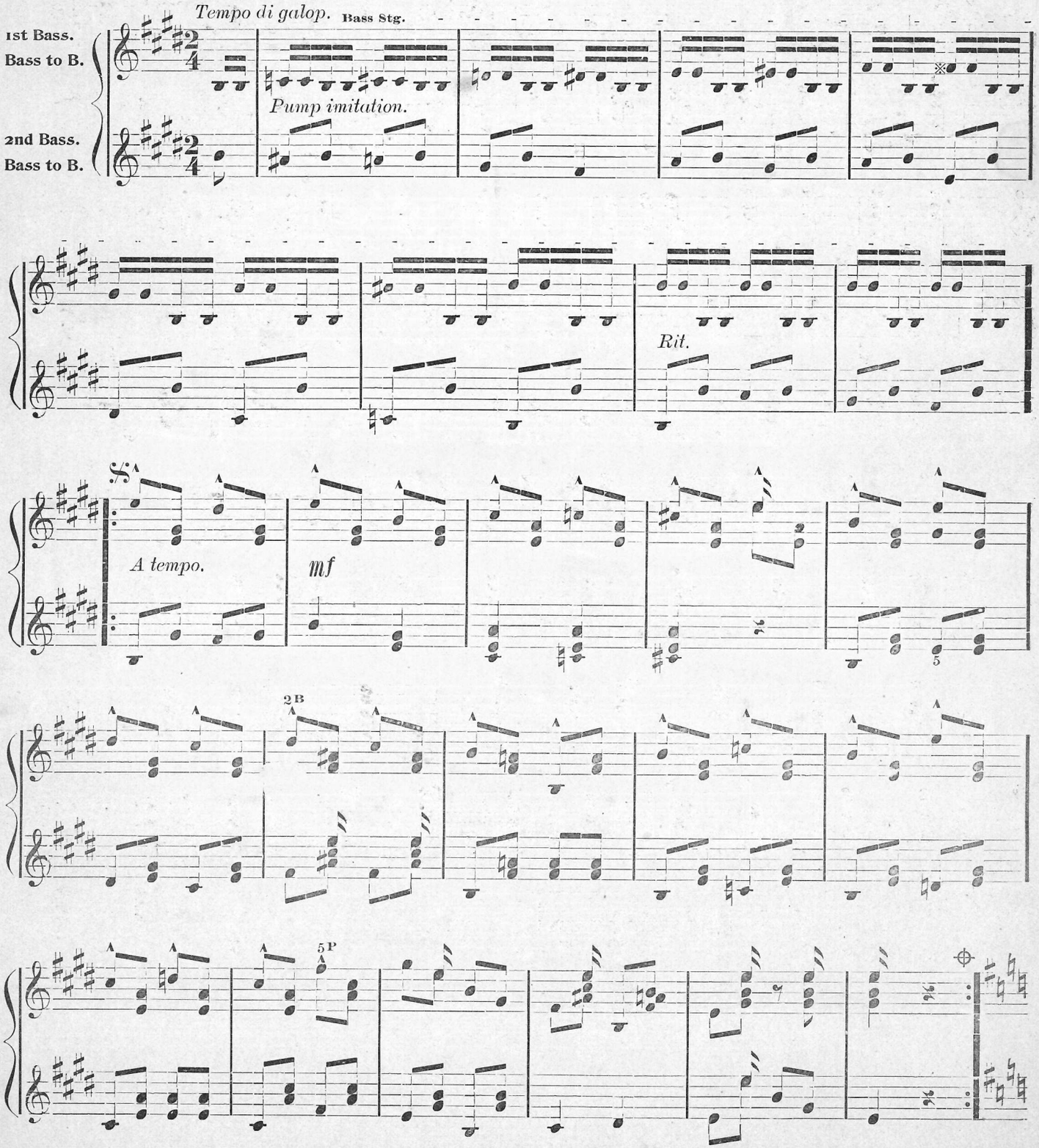


"HUMORESQUE."

FUN AT THE PUMP.

BANJO DUET.

JNO. W. GRANT.



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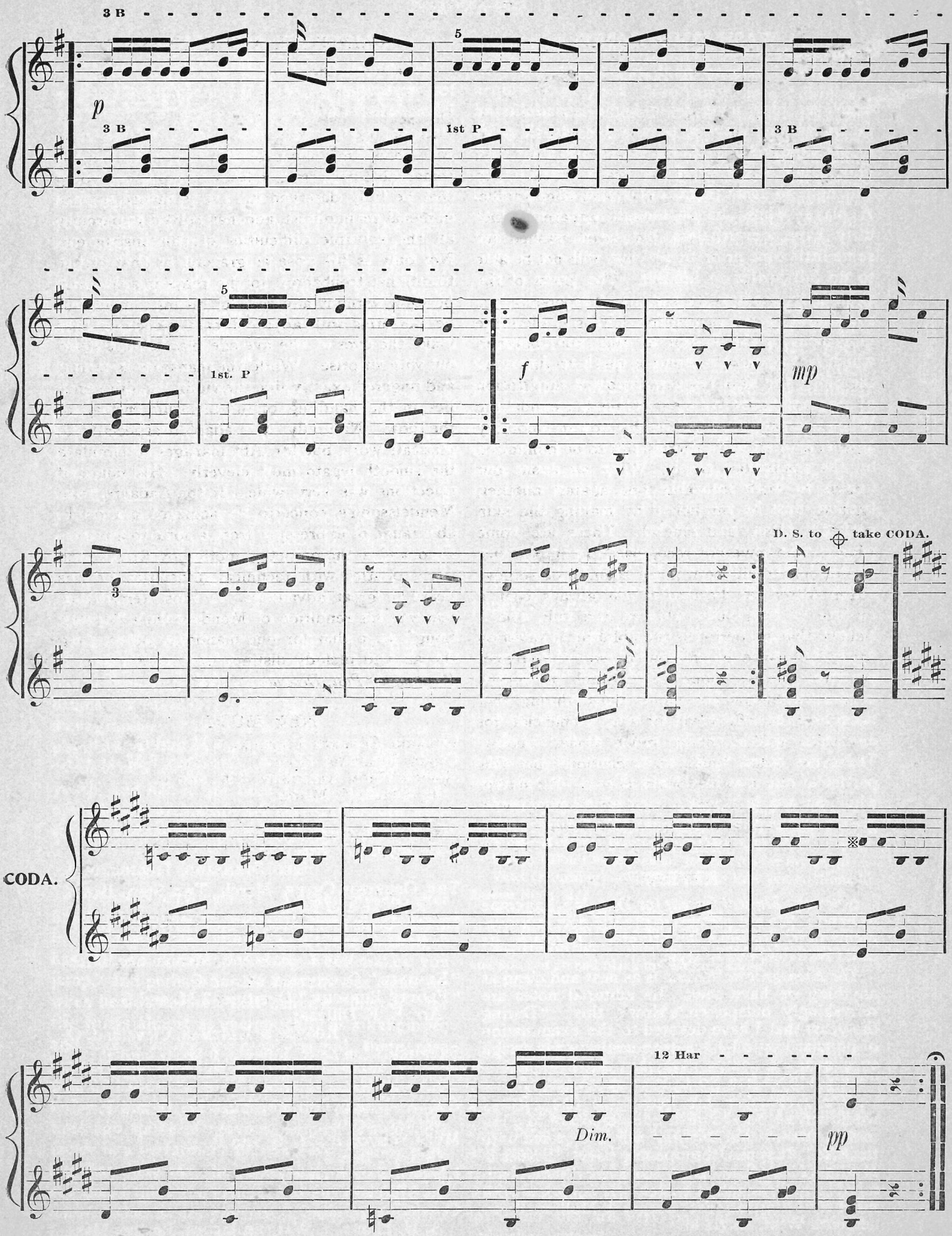
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WASH YOUR HANDS.

BY F. L. KEATES.

Never play upon your banjo, mandolin or guitar without having previously washed your hands thoroughly. If the weather is cold and your hands are effected, use warm water, which will help to make them supple and comfortable. A player whose hands though apparently not dirty have, nevertheless, not been washed for some little time prior to playing, will not be able to do full justice to himself. The pores of the skin, it is needless to say, exude perspiration, sometimes barely perceptible. This hinders the movement of the fingers as they rub together, which fact a sensative hand is quick to discover; therefore, the skin requires frequent application of soap and water to free it of this fine exudation. When one part of a machine has to run smoothly against another part, friction has to be minimized by the application of oil. When we desire our fingers to work smoothly one against another, friction must be minimized by making the skin perfectly clean and smooth. There are some players who have not recognized the importance of this, and it will be well for them to do so now. With Alfred A. Farland it has always been a custom to religiously observe this rule, and I believe that he performs the ablution in question more than once in an hour or so. If a player practices for two hours at a stretch, he or she may wash his or her hands twice during that time, and the effect will be very beneficial, for execution will be made much easier thereby. There are other "aids to execution," but this particular one is as important as any. No matter who you are, how you are, or what's your pedigree, I say emphatically, *wash your hands.*

REVIEW.

Gatcomb's Musical Gazette for Dec.-Jan. has come to hand. We are pleased to see the new improvements in it. It looks far brighter. It retains its usual readable, newsy style.

The Phonographic Record is as neat and clean as anything we have seen. Its editorial notes are refreshingly outspoken. How's this: "During the years that I have devoted to the examination of popular music I have seen some pretty tough specimens of composition, but for pure idiocy "Ma South Ca'lina Rose" is an easy winner."

The Troubadour for January is fine. But I would advise our English contemporary to eliminate a few of the *forty-five* words crowded into the title. It spoils the opening page. Barnes & Mullins' *Banjo School* from the same house is admirable, and cannot be beaten. It is replete with instructive illustrations: Barnes & Mullins, Bournemouth West, England.

VALENTINE ABT CONCERT.

Nearly all the mandolin players of Washington—and their name is legion—gathered at the Universalist Church last evening to hear that virtuoso of the mandolin, Mr. Valentine Abt. Mr. Abt's fame had preceded him, and after his remarkable performance last evening it was voted that he fully deserved it. He is indeed a phenomenal mandolinist, and has solved apparently all the solvable difficulties of this instrument. Not only is his pose as graceful as that of the traditional troubadore, for he plays in a standing position, without any rest for his instrument, but he performs with apparent ease selections that make the eyes of the average mandolinist stand out with surprise. While the mandolin is strnng and fingered exactly like the violin, the difference lies in the handling of the plectrum instead of the bow. Naturally, it is adapted especially to pizzicati work, but Mr. Abt manages to simulate the smooth legato most cleverly. His range of selections was very wide. In the Aadante from Mendelssohn's concerto he achieved a remarkable range of expression from a forte to a pianissimo, and in the perpetual motion by Rios, which fairly bristles with technical difficulties, he was heard to great advantage. A most remarkable feat was his rendition of Mendelssohn's "Spring Song" as a duo for one mandolin, he carrying the air and melody distinct from each other.—*Washington Post, December 7, 1898.*

NEW MUSIC.

CUBANNA CONCERT MAZURKA, 2 M and G.
CRACK MILITARY MARCH, Two Step, 2 M. and G.
SOUNDS FROM ARKANSAW, 2 M. and G.
By Claude S. Minter.
MINTER & TURKIS, Little Rock, Ark.

"CO. L." March, Banjo Solo.
By Myron A. Bickford.
GEO. STANNARD, Trenton, N. J.

THE OSHKOSH CHIEF, March, Two Step, Banjo, 2 M., G. and Piano.
DANCE CHARACTERISTIC, "THE PIXIES," Banjo, 2 M., G. and Piano.
VAN L. FARRAND, Menominee, Mich.

"ERMINIE," Overture, 2 M. and G.
"FLOTTE BURSCHE," Overture, 2 M. and G.
Arr. E. F. Dillebar.
ROGERS & EASTMAN, Cleveland, O.

SHEPHERD LULLABY, Reverie, 2 M., G. and P.
IN HIGH SOCIETY, Two Step, 1 and 2 B. and P.
Edward Holst.

GOLDEN DOME Two Step, B., 2 M., G. and P.
Walter Jacobs.

MYRA WALTZ, B., M., G. and P.
Geo. W. Bemis.

LUELLA WALTZ, Guitar.
A. J. Weidt.

CUBAN SONG, Guitar.
A. H. Plante. WALTER JACOBS, Boston, Mass.

A well known New York society banjoist who has requested us not to print his name, being very modest, writes: "Your MAJOR is the *Scribner's Magazine* of the banjo, mandolin and guitar world." Now, isn't that nice? Thank you, Mr. G——. Another gentleman says: "Your journal is no dummy," communications of which sort dummy a deal of good.

Our English contemporaries appear to be heaving "padded bricks" at one another. Perhaps the padding will wear off if they are not careful. The *Banjo World* gives the *Banjo News* a kick under the table, eliciting a yelp from that worthy, and the *Amateur Banjoist* says, "I wish you fellows wouldn't make such an infernal racket." Of course, it's good fun, and heaven knows musical journals "can do with a little very well," as the song says.

Our office boy was "end man" in an amateur minstrel show a few weeks ago, and ever since he has been manufacturing and propounding conundrums. Yesterday I heard him say to our lady stenographer: "Why is our Mr. Keates like a pugilist?" "Go on! I'm busy!" was the reply. "Canse he's a *head hitter!*" said the irrepressible youth, and had it not been for the fact that our office has glass windows all around, I would have thrown last month's printing bill at him.

"What is nervousness?" I asked myself, after hearing a banjoist at a concert break down twice in less than three minutes. A little schoolgirl has defined it as, "the thing what makes you jump," and perhaps in this case she was right, for when he had finished, that banjoist "jumped" for the wings almost as energetically as a kangaroo; and like a weary, worn-out seagull, there rose lamely on the air, the pale, ghostly sound of one pair of hands clapping (perhaps it was the poor fellow's girl). An article in the *Cadenza* some time ago spoke of nervous debility as a possible factor in a performer's nervousness. While granting that there may be something in that, I must say that I think the general cause is of a different nature—that is, not physical. The great essential in dispelling nervousness is absolute confidence in one's own ability, A few public appearances at short intervals is then needed in order to acquire *sang froid.* You may be a full-blown, important male biped wearing pants measuring thirty-five inches in the leg, and your audience may be a crowd of nut-cracking, feet-shuffling school children, but if you are stuck upon a stage expressly to entertain them, and you know very well that you are not "letter perfect," then Mr. Ego will by no means feel "real comfortable."

Last month someone wrote and asked whether there was not an overture published entitled "Poet and Pheasant?" Now, as a rule, a poet's fancy does not rise to such Promethean heights as pheasants,—pickles and beef having been found excellent wherewith to "stodge" the divine afflatus and keep it in good working order. Our correspondent must be making "game" of us. Perhaps he means *Poet and Peasant* overture, published by F. O. Gutman.

I am indebted to the *Banjo News* for the following, which originally appeared in an English paper, *The Field:*

> VALET required at once; able to give beginner lessons on banjo and attend as valet; light and cheerful work; good wages.—Apply by letter to "X. Y. Z.," care of Corrie & Co., 17 Gresham St., E. C.

It is bad enough to try and teach the average person, who is forced to regard *you* as *their* master, but when it comes to instructing your own master (*please whistle dismally here*). Heaven help that valet! How's this?

Valet—Will you take your lesson now, sir?
Master (lazily)—Oh, I s'pose so.
Valet—Have you practiced your last lesson, sir?
Master—Don't be impudent, John; fetch me my banjo.
Valet (returning)—Will you let me hear you go through Lesson No. 3, sir?
Master—Make me a cigarette, John.
Valet—But you can't smoke while you play, sir.
Master—All right. We'll let the lesson go till tomorrow, and you can go and black my walking shoes.
Etc., etc.

I am sorry to record the deeply-regretted fact that Eduard Holst died last Saturday in NewYork. He was a well-known composer of light music, and during his life of forty-five years published 2,500 pieces. He was a playwright of some note, and wrote "Hot Water" and "Our Flats." What is undoubtedly his most popular song is "Happy Birds." Many of his compositions are arranged for banjo and are very popular. Walter Jacobs publishes several.

PERSONAL PARAGRAPHS.

BOSTON, Mass.—On Tuesday evening, Feb. 15th, 1899, the Euterpe Club will give their ninth annual concert in Association Hall. This event is looked forward to by Boston society, and is always eminently successful. Besides a goodly array of diversified talent, there will be a grand orchestra of one hundred mandolins, banjos and guitars. Mr. H. F. Odell is manager.

BIRMINGHAM, England.—A daintily gotten up programme of a banjo recital by Mr. Olly Oakley has come to hand. The recital was given in the Masonic Hall, under the auspices of Messrs. Windsor & Taylor, with whose patent "New Windsor" Banjo Mr. Oakley electrified the audience. A letter from the writer's father says: "I never heard such applause at a concert. Mr. Oakley is a wonder on the banjo."

BROOKLYN, N. Y.—Mr. Charles Heinline has organized a quartette combination of banjos, mandolins and guitars. It has been christened the *Waldo Quartette*. Mandolin organization—First mandolin, Geo. Saylor; 2d mandolin, Miss Fannie Heinline; mandocello, Chas. Heinline; mandola or guitar, Stanley Saylor. The banjo organization—Banjeaurine, Miss Fannie Heinline; first banjo, Chas. Heinline; mandolin, George Saylor; guitar, Stanley Saylor. They gave a delightful concert under Y. M. C. A. auspices at Orange, N. Y., lately.

PHILADELPHIA, Pa.—H. A. Weyman & Sons of Philadelphia, are now publishing banjo, mandolin and guitar music. W. G. Briggs has changed his address to 2444 Gratz Street. His wife is a fine performer on banjo and piano. Someone with a big pull should get the teachers of this city to unite in the formation of a club. What a fine club would be the result!

LOS ANGELES, Cal.—Mr. C. S. DeLano's guitar, banjo and mandolin club gave the first concert of their ninth year Jan. 16, at the Y. M. C. A. hall. The programme was very fine, and the concert a pronounced success.

BRISTOL, Conn.—The Gatchells (Fred and Lulu), instrumentalists and musical experts, are doing great business wherever they go. Considering that they handle twenty one instruments, their technique and phrasing are marvelous. Anyone desirous of obtaining really good talent for a club concert or church entertainment should write them at Bristol. Some club concerts would be the better for a little variety such as the Gatchells supply.

MILWAUKEE.—The Milwaukee Mandolin and Guitar Club will give a concert sometime this month. The club is composed wholly of local talent, and is directed by Mr. Anderson.

GRAND RAPIDS, Mich.—Miss Ada Claudia Rogers gave a delightful musicale at Grand Rapids Jan. 30, in which she was assisted by the Waldo Quintette. The quintette played several of Miss Rogers' arrangements, and were deservedly applauded to the echo for their excellent work. Miss Rogers herself, though not feeling at her best, having scarce recovered from an attack of la grippe, performed with exquisite skill upon the mandolin. One of her numbers, Gavotte in F Major, embodied the production of what is termed "vibration tones." The effect is delightful, and is not to be confounded with "harmonics." So far as we know, Miss Rogers is the only performer who uses this unique effect.

QUINCY, Ill.—Prof. H. C. Trussel, the classical solo banjoist of Quincy, appeared in concert on Jan. 13th, at the Fifth Street Baptist Church. He played *Witches' Dance*, *Miserere*, *Fair Harvard* and *Intermezzo* by Gautier, to the delight of a large audience.

CHICAGO, Ill.—Messrs. Mark & Theel, banjoists, are booking engagements right along. At the installatien ot officers of the 111th Naval Veterans' Association, they took the house by storm with their dashing performance on the banjo, and were recalled time and again.

A Musicale was given at the Calumet Club on Jan. 5th, by the glee and mandolin clubs of the Armour Institute of Technology, assisted by Salvatore Tomaso.

LYKENS, Pa.—The A. L. L. Mandolin Club of Lykens gave a concert in the opera house on Jan. 2nd, which was a success in every way. Mandolin, banjo and guitar music is booming in this section.

SAN FRANCISCO, Cal.—A grand concert and ball was held in the Union Square Hall, Jan. 12, by Prof. Kolander's Mandolin, Cuitar and Banjo Orchestra. The program was one of the right kind—nicely varied, and everything went off with *eclat.*

SANTA ANA, Cal.—Mr. G. W. Ridgeman, late of Vassar, Mich., is now located at Santa Ana, Cal., where he lately repaired for the benefit of his health. He speaks well of the surroundings, and expects to do well there.

DES MOINES, Iowa.—Mr. J. E. Agnew, we understand, is organizing a mandolin, banjo and guitar club among his advanced pupils, with a view to accept engagements for concerts, receptions, etc.

DETROIT, Mich.—A recital was given by the pupils of Mr. W. Eugene Page, of the Hanmer School of Music and Languages, Jan. 13. Mr. Mel Gillespie assisted with banjo selections.

ELMIRA, N. Y.—The DeWaters Mandolin Club of this city has earned for itself an enviable reputation in musical circles in this part of the state. Their work is up to the highest standare of excellence, and Mr. De Waters has proved himself a first-class director.

VIENNA, Va.—We note that Mr. W. G. Collins, the remarkable banjoist, is now permanently situated at Vienna, Va. As is well known, Mr. Collins is one of our best players, and no doubt many have heard the nice work of Cullen and Collins emanating from the phonograph.

We are sorry that two or three items were crowded out this issue. They will appear in next number.

BUSINESS REMINDERS.

Kindly mention THE MAJOR when writing to advertisers.

If there is anything that appeals to the favor of a mandolin and guitar duo, it is a nice folio of bright, popular selections. Music in such a form is cheap music indeed. Everybody has a weakness for folios. They are so neat, so compact, so handy, and by reason of the immense number printed at once, they are offered at a most enticing price. Many players have the "folio fever," but do not know where to look for a really superb choice. Let this excuse exist no longer. On the back page of THE MAJOR is the National Music Co.'s advertisement, and if ever there was a joyful feast of folios, it is there. Now, the writer has played much music from these books, and he will stake his reputation that they are perfection. In return for our showing you where to get such "snaps," please mention THE MAJOR when ordering.

Have you read Valentine Abt's full-page advertisement? It is of interest to everybody. If you've got any energy in you, and want to put dollars into the bank, make a date with Mr. Abt, or his business manager, and arrange for a rousing concert in your town. Don't hang back. If you have any "hustle" at all in you, Mr. Abt's engagement will better your purse, your reputation and your list of pupils. Perhaps you are looking for a new and really superb mandolin composition. "Golden-Rod," Barcarole, by Abt, is perfection. The writer heard it played only yesterday, and was much struck by its beauty.

Walter Stearns' music has a wide reputation, and is very good indeed. It is a choice, picked list which is advertised herein, and if you send for two or three first, you will send for others later.

Messrs. Anderson Bros., Chicago, do all our music plates, and a prompter and more satisfactory firm we never dealt with. See their ad. We can assure you it will pay you to deal with this conscientious firm.

The E. B. Guild Music Co., of Topeka, Kas., make a specialty of mandolin orchestra music, and every number on their list has a special beauty of its own. Clubs looking for a good variety should send at once to them for music. Their advertisement is on the back cover.

"*The Flight of the Fairies*," by Jno. W. Grant, is a very pretty piece indeed. As a concert duet for banjos it is a great success. See advertisement for description.

Do you want a large photograph showing 176 celebrated players? Then read Jos. Cullen's ad. in this number. The photographs are fine, and as a studio ornament are simply great.

Now, Guitarists! John H. Williams, of Hartford, Conn., makes a specialty of guitar music. His publications are very popular. Read his advertisement herein.

Van L. Farrand, that much-admired composer, is to the fore with an advertisement regarding his latest hits. Do we need to tell you that Mr. Farrand's music is splendid? We think not. That fact is surely known to all. Send for a copy of his four latest successes.

"The Newburg Collection" of mandolin orchestra music is advertised in this number. Mr. Newburg arranges his music for club in a masterly style, and we advise all to supply themselves with a number of the pieces he offers this month.

Rogers & Eastman, Cleveland, O., advertise two celebrated overtures in this number. They are very cleverly arranged, and are remarkably fine numbers for a concert programme.

Have you seen the new patent wrist-guide and tailpiece for mandolin? It is made by Walton & Co., of Trenton, N. J., whose ad. appears in this number. This tailpiece is used exclusively on the *Waldo* mandolins, which testifies to its excellence.

The Lyon & Healy and Arling Shaeffer page ad. combines some really worthy offers. Try them and see if we don't speak truly. Mr. Shaeffer's books of instruction are really good. His banjo tutor is simplicity itself. As for Samuel Siegel's mandolin solos, their beauty and richness are astonishing.

Claude S. Minter's advertisement offers a great twenty cents' worth. Why not send him twenty cents and "get your money's worth?" Mr. Minter arranges to order, and his "copy" is just as plain and readable as any printed music. Try him.

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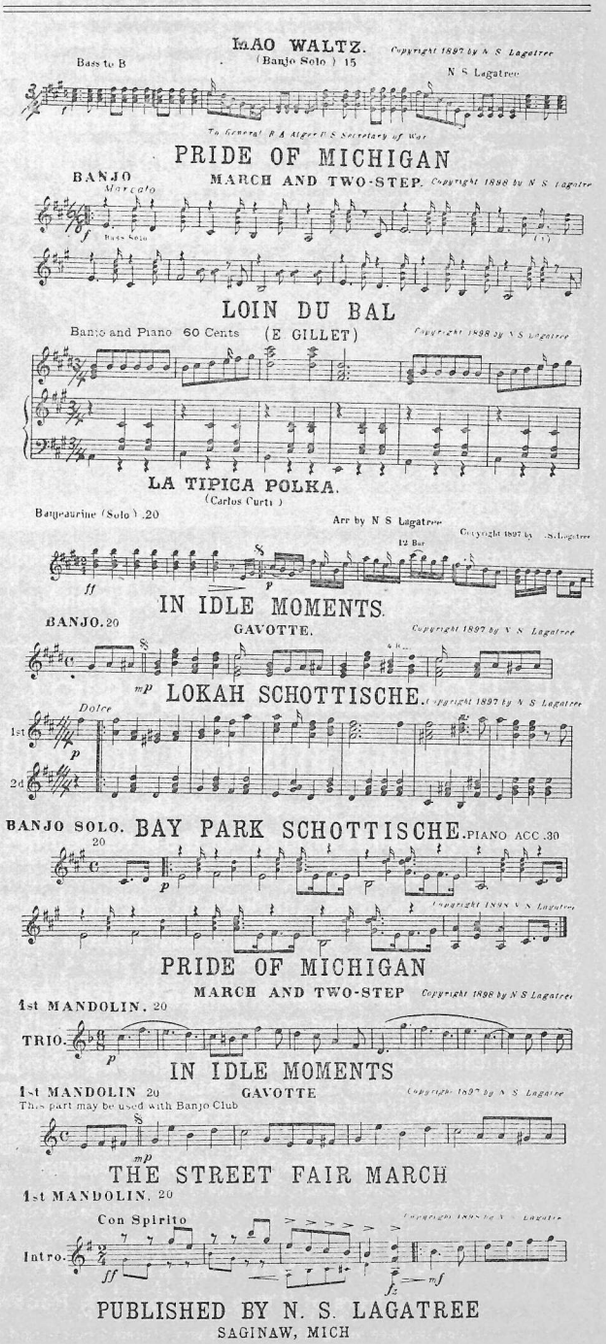

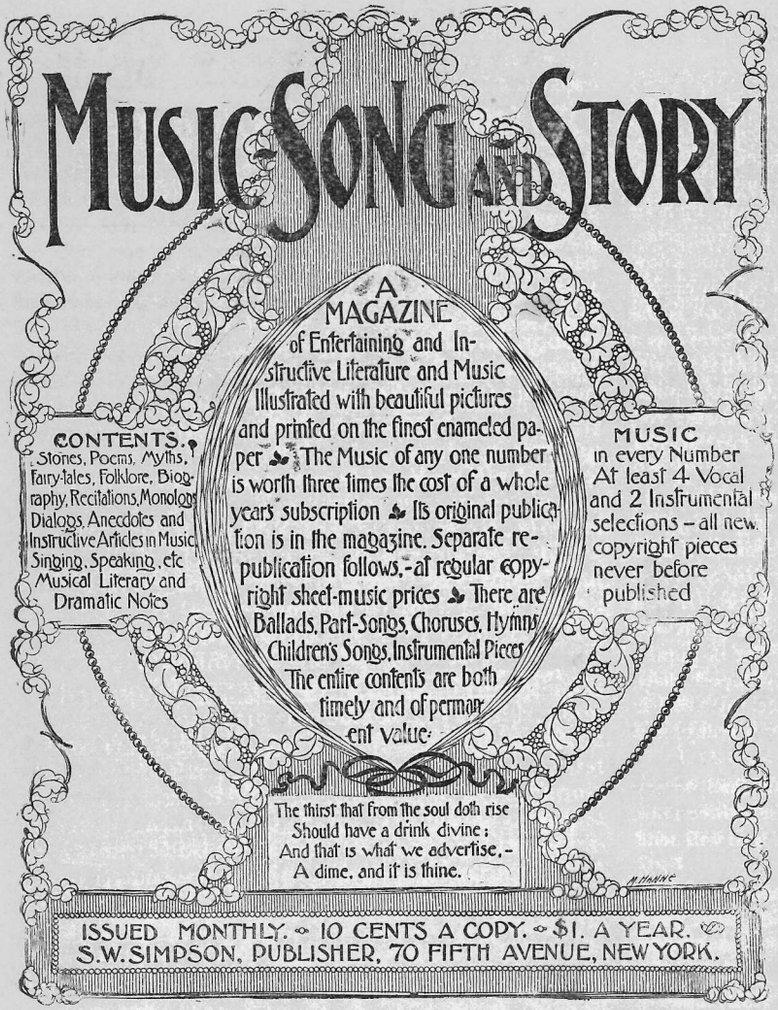

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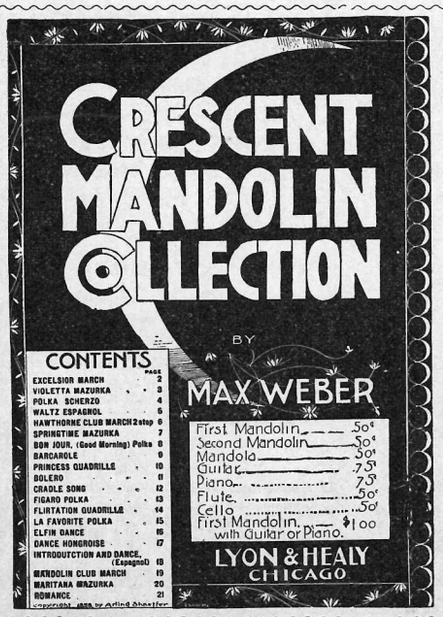

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